

**THE ANDRÉS SEGOVIA ARCHIVE**

GENERAL EDITOR: ANGELO GILARDINO

**Pierre-Octave Ferroud**

**SPIRITUAL**

**pour la guitare**



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front cover:

Pablo Picasso (1881-1973)

*CAFÉ IN ROYAN* (1940)

(oil on canvas, cm. 96 x 130)

*private collection*

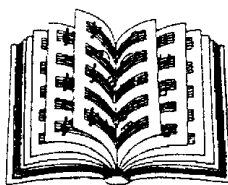
back cover:

Julio Lopez Hernández

*THE ANDRÉS SEGOVIA MONUMENT*

Linares, Jaén (Spain)

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**Edizioni musicali**  
**ANCONA, Italia**

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# FOREWORD

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## PIERRE-OCTAVE FERROUD (1900-1936)

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The French composer, writer, pianist and musical administrator Pierre-Octave Ferroud was born January 6<sup>th</sup>, 1900, near Lyon. As a child he was taught the piano by his mother, who was a brilliant pianist. Later, at university in Lyon, he studied science, but continued his music studies.

In 1920, military service took him to Strasbourg, where he studied counterpoint with Joseph-Marie Erb and composition with Guy Ropartz. From this period date some of Ferroud's earliest published compositions, mostly piano pieces. On his return to Lyon, in 1922, Ferroud studied with Florent Schmitt, who had just been appointed to the Lyon conservatory. In 1923 Ferroud moved to Paris, where he took up music journalism, writing for several journals and newspapers.

Up to this time, Ferroud's compositions had tended to be small-scale works such as piano pieces and songs. In 1925 he attempted to have some of his songs performed by the *Société musicale indépendante (SMI)*, a body founded in 1909 largely at the instigation of Ravel. His songs were turned down by the selection panel of the *SMI*, the leading members of which were Charles Koechlin and Nadia Boulanger. This rejection and other dissatisfactions with the *SMI* led Ferroud to form his own musical society (*Le triton*), seven years later.

In the second half of the 1920s, Ferroud turned increasingly to larger-scale compositions: a comic opera (*Chirurgie*) in 1927, a ballet (*Jeunesse*) in 1929/33, a symphony in 1930, as well as other orchestral works. In 1932, with the formation of *Le triton*, Ferroud was able to promote not only the music of his own generation of French composers, but also the music of several east European composers in whom he was particularly interested, such as Bartók, Martinu, Prokofiev and Tansman.

Ferroud would doubtless have become a more significant figure in twentieth-century French music had his life not been cut tragically short at the age of 36. On August 17<sup>th</sup>, 1936, while travelling through Hungary, he was killed in a car accident. His shockingly early death had a profound effect on at least one of his musical contemporaries, Francis Poulenc, who was so distressed that he felt a compulsion to return to his lapsed Catholic faith. The musical result was his *Litanies à la vierge noire*, composed in 1936 and the first of a series of sacred masterpieces. Another musician affected by Ferroud's death was the composer Claude Delvincourt, who wrote:

«Si on voulait camper Ferroud en deux mots, il faudrait dire: lucidité, dynamisme. On aurait défini à la fois l'homme et la musique.»

[«If you wanted to depict Ferroud in two words, you would have to say lucidity and dynamism. You would have defined at the same time both the man and the music.»]



MAISON GAVEAU, 45, Rue La Boétie  
SAISON 1923-1924 15<sup>me</sup> ANNEE

## 103<sup>me</sup> CONCERT

SOCIÉTÉ  
MUSICALE  
INDÉPENDANTE

Le Mercredi 7 Mai 1924  
à 9 heures très précises du soir

### == PROGRAMME ==

1. Sonatine pour piano ELWELL  
(1<sup>re</sup> audition)  

M. Daniel ERICOURT
2. Sonnet Ronsard (1) .. .. . Jean HURÉ  
Sonnet — .. .. . Roland MANUEL  
Ronsard à son ame .. .. . Maurice RAVEL  
(1<sup>re</sup> auditions)  

M<sup>me</sup> Marcelle GERAR  
*Au piano* Madeleine d'ALEMAN
3. Trois morceaux pour la Guitare  
Sevillana (Dédiée à Andrés SEGOVIA) .. .. . Joaquin TURINA  
Hommage à Debussy. .. .. . Manuel de FALLA  
Sonatine (Dédiée à Andrés SEGOVIA) .. .. . F. MORENO TORROBA  
a) *Allegretto.*  
b) *Andante.*  
c) *Allegro.*  

M. Andrés SEGOVIA
4. Trois Poèmes de R. Tagore.. Eyvind HESSELBERG  
1. Dans les ombres profondes.  
2. Je suis ici pour te chanter des chansons.  
3. Si tu ne parles pas.  

M<sup>me</sup> Magdeleine CRESLÉ  
*Au piano* : M. Melville SMITH
5. Huit petites pièces pour piano (1). RHOZINSKI  

M<sup>me</sup> ARNOULT-ROELEN
6. Sonate pour violon et piano (1) .. .. . Ch. KŒCHLIN  
a) *Très calme.*  
b) *Scherzo.*  
c) *Adagio.*  
d) *Final.*  

M<sup>lle</sup> Thérèse COMBARIEU et M<sup>me</sup> J. HERSCHER-CLÉMENT

**Piano GAVEAU**

(1) Sonart. éditeur.

*The SMI concert at which Segovia played on 7<sup>th</sup> May 1924.*

## FERROUD, SEGOVIA AND THE «SPIRITUAL»

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On Monday April 7<sup>th</sup>, 1924, at 9.00 in the evening, in the concert hall of the old Paris conservatory, one of the most remarkable concerts in the history of the guitar got under way. It was the Parisian debut of the 31-year-old Andrés Segovia. This concert marked the start of his fame outside Spain and Latin America, and in a matter of a few months he would have performed in several European musical centres to almost universal acclaim.

Exactly one month after his Paris debut, Segovia took part in a concert of the SMI at the *salle Gaveau*. The concert included piano pieces, the premiere of a new song by Ravel (it seems certain that Ravel was not present on this occasion), a violin sonata by Koechlin, and guitar pieces by Turina, Torroba and Falla performed by Segovia (see illustration in the left-hand page).

Segovia also played some transcriptions of Albéniz in addition to the advertised pieces. We know this because the concert was reviewed in the pages of the monthly *Le courrier musical* by none other than the twenty-four year old Pierre-Octave Ferroud:<sup>(1)</sup>

«M. Andrés Segovia fait plus pour l'Espagne avec sa guitare que le général Primo de Rivera avec ses décrets-lois. A lui seul, nouvel Orphée, il pacifierait le Rif. On ne saurait imaginer plus intime collusion entre l'artiste et l'instrument "nacional". Sa virtuosité est sereine et sans tapage. D'une corde à l'autre, la sonorité de parure, éclatante ici, ailleurs voilée et angoissée. Les arpèges, les sons harmoniques, les attaques d'accords plaqués, il en possède

tous les secrets. L'exécution qu'il donna de "Sevillana" de J. Turina, de l'aimable "Sonatine" de F. Moreno-Torroba, de l'admirable "Hommage à Debussy" de Manuel de Falla, et des pièces d'Albéniz qu'un public émerveillé réclama en bis, fut vraiment au-dessus de tout éloge.»

[«Monsieur Andrés Segovia does more for Spain with his guitar than general Primo de Rivera with his statutory orders. By himself, new Orpheus, he would pacify the Rif. A more intimate collusion between the artist and the national instrument could not be imagined. His virtuosity is serene and without fuss. From one string to the other, the sonority is jewel like, here brilliant, there veiled and anguished. The arpeggios, the harmonics, the attack of the *plaqué* [that is, unarpeggiated] chords, he possesses the secret of them all. The performance he gave of Turina's *Sevillana*, of F. Moreno-Torroba's pleasant *Sonatine*, of Manuel de Falla's admirable *Homage to Debussy*, and of some pieces by Albéniz, which an enchanted public demanded as encores, were truly beyond all praise.»]

Two years later, Ferroud demonstrated his regard for Segovia musically by composing a short piece for him, the *Spiritual*.

In composing for Segovia, Ferroud was in excellent company. One of the most striking consequences of Segovia's arrival in the Parisian musical world was the large number of composers who were drawn to compose for him. Among the names that could be cited, the following are just a selection: Pierre de Breville, Jacques Ibert, Raoul Laparra, Georges Migot, Joaquín Nin, Raymond Petit, Albert Roussel and Gustave Samazeuilh.<sup>(2)</sup> Of this group of composers, Ferroud was certainly the most pro-

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(1) *Le courrier musicale*, 1 June 1924, page 325. Ferroud's reference to Primo de Rivera presumably relates to the political situation in Morocco, where the Riffs were in revolt. In 1925 Primo de Rivera led a joint Spanish and French force to quell the uprising.

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(2) The pieces by Breville and Petit are published in the same series as the present work, as are pieces from slightly later by Henri Martelli and Lennox Berkeley (who was based in Paris in the late 1920s and early 1930s). Nin's *Madrigal* and Laparra's piece remain lost.

gressive. His piece is the one that most clearly reflects the avant-garde elements of the contemporary Parisian music scene, with its influences of jazz and Stravinsky.

According to Ferroud scholar Ruth Melkis-Bihler, Ferroud and Segovia met in 1926, during some concerts that Segovia was giving in Paris.<sup>(3)</sup> The meeting must therefore have been in January or June 1926, and by September of the same year Ferroud's piece was written.<sup>(4)</sup>

A remarkable feature of Segovia's concerts at this time was the large amount of new music he played. Works by Arregui, Carlos Pedrell, Petit, Ponce, Roussel, Samazeuilh and Tansman had all been premiered in the preceding two years. In addition, older, but still new, pieces by Falla, Moreno-Torroba and Turina featured regularly in his concerts. Ferroud must have been hopeful that his own work would soon join these others. However, it was not to be. Letters held by the Ferroud family indicate that a meeting between Segovia and Ferroud, to discuss the *Spiritual*, was planned, but it seems never to have taken place. Segovia almost certainly never played Ferroud's piece publicly.

Segovia did not, however, completely forget the work. In 1932, in a letter to his friend the Mexican composer Manuel Ponce, he refers to it (but not by name), along with several other pieces supplied to him by composers based in Paris. Segovia speculates that his neglect of these pieces is the reason for some unfavourable reviews he had received in the Parisian press.<sup>(5)</sup>

Segovia's lack of interest in Ferroud's *Spiritual* was not the end of the road for the piece. Ferroud

adapted it as a piano duet (one piano, four hands), and in this version it forms the final movement of his three-movement *Sérénade* for piano duet, which was premiered by Ferroud himself and Fanny d'Aleman in May 1927. It was published the same year by Durand. The piano version of the *Spiritual* follows the guitar version closely, and retains its dedication to Segovia. On the suggestion of conductor Serge Koussevitsky, Ferroud orchestrated the *Sérénade*, and the orchestral score was published in 1928 (its third movement now shorn of its dedication to Segovia).

A copy of Ferroud's *Spiritual* for guitar remains in the Ferroud family archive in Paris. Though this manuscript was known to Ferroud scholar Ruth Melkis-Bihler, who discusses it in her study of the composer (see footnote 3), the work remained for a long time unknown in the guitar world. In late 1997 I contacted the Ferroud family to ask whether a copy had survived, and was kindly supplied with a photocopy. With the permission of the Ferroud family, this version was submitted to Angelo Gilardino, artistic director of the Segovia Foundation, who immediately recognised its merit and considerable historical interest, and set in motion the chain of events which has led – by a circuitous route – to the present edition.

## Acknowledgements

I am grateful to Mrs. Karin Ferroud for supplying me with documents relating to Pierre-Octave Ferroud, and to Mr. Jean-Paul Ferroud for permission to reproduce the photograph of Pierre-Octave Ferroud. I am also grateful to my friend and fellow Roussel enthusiast Damien Top (of Bavinchove, France), for the copy of the *SMI* programme from May 1924. Much of the material of this foreword is based on my article «Ferroud's *Spiritual*», published in the British magazine *Classical guitar*, October 2001.

Allan Clive Jones

Northamptonshire (UK), December 2001.

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(3) Ruth Melkis-Bihler, *Pierre-Octave Ferroud (1900-1936), Ein Beitrag zur Geschichte der Musik in Frankreich*, Frankfurt am Main, Peter Lang, 1995, page 270. Segovia's Paris performances in 1926 were on the following dates: January 16th, January 23rd (a concert of the *Société nationale de musique*, which was to have included the premiere of Nin's *Madrigal*), June 2nd and November 18th.

(4) The manuscript is dated 1/IX/26, and carries the inscription *À Andrés Segovia, en toute amitié*.

(5) *The Segovia-Ponce letters*, edited by Miguel Alcázar, Editions Orphée, Columbus, 1989 (page 117).



## EDITOR'S NOTE

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Unlike several other works written for Andrés Segovia, the *Spiritual* by Pierre-Octave Ferroud exists in at least two different, original manuscripts. The first one, consisting of just one page of music, is the property of the composer's heirs. The second one, in which the music is arranged more spaciouly across two pages, is in the Andrés Segovia archive at Linares in Spain, where I found it in May 2001, along with many other remarkable pieces which are published in the present series.

Finding Ferroud's piece in the archive caused me no surprise, because at the beginning of 2001 (five months before opening Segovia's sealed cases in Spain), I had already edited Ferroud's piece, having received a copy of the heirs' manuscript kindly forwarded to me by Allan Clive Jones. My first edited version was published in the Italian guitar magazine *Seicorde* some months later (April-June issue). I did not know that the original I was working from was a fair copy, and that a clean copy had been prepared by the author and delivered to Segovia.

A comparison between the two sources shows only a few relevant differences (namely, a few chords that had been enthusiastically written by Ferroud in the first draft with seven simultaneous notes, which were wisely amended by the composer himself when transferring the piece to the clean copy). My version published in *Seicorde* proves therefore to have been based on a fully reliable source. Nevertheless, I have decided to re-publish the work in this collection for four main reasons:

- 1) The guitar magazine which first printed the *Spiritual*, being written in Italian, has not made the *Spiritual* as widely known as it deserves to be.
- 2) Working without a deadline for the present series has allowed me to prepare a more accurate edition.

- 3) I consider it important that the *Andrés Segovia Archive* series should appear as complete as possible because it presents a historical perspective on the repertoire created around the figure of the great guitarist. Omitting so significant a piece as Ferroud's from such a survey would certainly be a pity, and would surely discriminate against the piece concerned.
- 4) Following the housestyle of the series and its editorial policy, a facsimile of the manuscript is included in this edition, which was not the case with the version published in *Seicorde*. This is an especially important issue in the case of a piece which needed quite a lot of editorial treatment to be made playable on the guitar.

My editorial changes relate mostly to the structure of some chords, whose voices I have often given a different layout and which in other instances I have simplified. Changes of meter, which are implicit in the original, have been explicitly included in the score, and I have faithfully retained the original tempo, dynamic and expression marks, even when, in the case of the *glissando*, my fingering offers a different option. Special attention should be given to the fact that chords are always (with just one exception in the whole piece) played *pliqué* (that is, with all notes struck simultaneously) and never arpeggiated. This feature is connected, of course, with the rhythmic character of the composition.

I am grateful to my co-editor Luigi Biscaldi for his helpful assistance.

**Angelo Gilardino**

Vercelli (Italy), December 2001.



À Andrés Segovia, en toute amitié

# SPIRITUAL

pour la guitare

Edited by  
Angelo Gilardino  
and Luigi Biscaldi

(1926)

Pierre-Octave Ferroud

(1900-1936)

**Vif**

*ff* *sff* *sff* *gliss.* *sff* *mp* *sf* *sf* *CIII* *CII* *CV* *gliss.* *p*



## Légèrement plus calme

[illegible]

The first system of the musical score for 'The Song of the Nightingale' begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 4/4. The score starts at measure 30. The melody is written in the treble clef, and the bass line is in the bass clef. The melody features a series of eighth and sixteenth notes, with a 'gliss.' (glissando) marking over a descending line. The bass line includes a 'ff' (fortissimo) marking and a 'p' (piano) marking. The system concludes with a 'CIII' (Coda) marking and a double bar line.

38

*f* *ff*

41

*ff* *mf*

45

*gliss.*

*ppp* *pp*

50

54

*gliss.*

*mf*

CVII — CI — CIV —

58

*p* *f*

CV — CIII —

63

*pp*

CV —

69

*gliss.*

CI — Vif — CI —

72

*ff* *ff* *f* *diminuez* *p* *ff*

CI — CII — CI —

77

*pp*



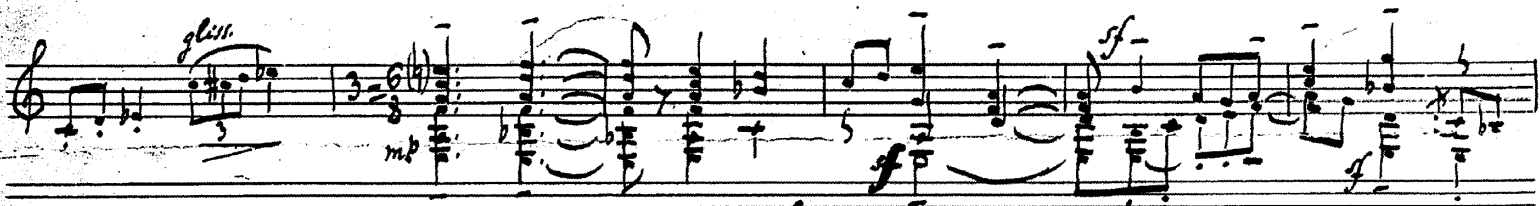
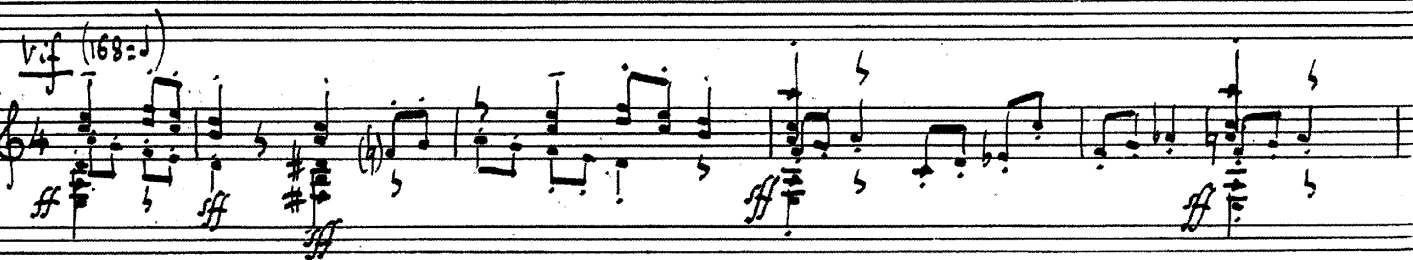
*Ferroud and his wife Jolaine  
(archives of Jean-Paul Ferroud)*

en haute position  
\$

# Spiritual

pour la guitare

P. O. Ferrand



*légèrement plus calme*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- ff* (fortissimo) at the beginning of the second staff.
- ff* (fortissimo) at the beginning of the third staff.
- gliss.* (glissando) above the fourth staff.
- diminac3* (diminuendo) below the eighth staff.
- vit* (vibrato) above the ninth staff.

The score concludes with the date *1/18/26* and a signature.

*Handwritten signature*